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ABSTRACT

After a brief review of some of the literature in the teaching of language arts skills to disadvantaged children, suggestions for classroom activities are offered that lead to the following objectives: (1) Listening Skills--to develop the ability to perceive words, comprehend oral language, and evaluate information presented; (2) Oral Skills--to develop fluency in oral expression, provide opportunities for oral expression, and develop skills needed in oral speaking; (3) Composition Skills--to develop the ability to express ideas, provide opportunities for written expression, and to develop the skills in written expression; and (4) Reading Skills--to develop basic word recognition skills and skills in reading comprehension, and to develop a love for reading. (HS)

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TEACHING LANGUAGE ARTS SKILLS TO DISADVANTAGED CHILDREN

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CS 200 322

The culturally disadvantaged student is defined as that student who has not had the environmental advantages that the middle-class student has enjoyed. Gertrude Noar has identified the disadvantaged as being: ...the result of poverty; of chronically unemployed or unemployable fathers: of one-parent homes, frequently mother-dominated. They are city slum-dwellers, rural uneducated farmhands, and migrants. They are children of unassimilated lowest social class Negroes, Puerto Ricans, American Indians, Mexican Americans, and Caucasians. They are one of every three city children who have too little of everything: too little living space, too little (and poor quality) food and sleep, too little personal attention, too little medical and nursing care when sick and too little correction of defects, too little energy and endurance, too little information about themselves and their world, too little curiosity (why ask when no one answers?) too little success, too little self-respect and self-confidence, too little reason to try, too little money and clothing, too little to play with and read, too little happiness.[11]

Conversely, Ruth Strickland stressed that "by no means are all culturally disadvantaged children from the homes of the poor. Some are not economically handicapped by neglect and rejection. Such children may be physically well cared for and have all the need of what money can buy

but be sadly deprived of contact with adults who are interested in them and really care for them. The language of these children may be the language of the servants, not their parents, or there may be lack of language because no one talks to them or in any way provides them with language. Nowadays, such children may have television sets of their own and may have more acquaintance with the shadowy people on the screen and their ideas than with flesh and blood people who talk with them. The needs of these children may be quite similar to those of other disadvantaged children but for different reasons."

The culturally underprivileged student's behavior in the classroom may be aggressive, deviating from the standards of behavior set by the middle-class population. His self-concept is negative due to repeated denial of circumstances that would encourage a more wholesome self-image. Needless to say that readiness for school or school achievement usually falls far below that of his middle-class counterpart.[11]

Millard H. Black[3] indicated that the disadvantaged child is related to language growth in these ways:

1. He understands more language than he uses. His vocabulary on second grade level is one-third that of normal children, while at grade six it is about one-half.

2. He frequently uses a great many words of fair precision, but not words representative by the school culture.
3. He is frequently crippled in language development because he does not perceive the concept that objects have names, and that the same objects may have different names.
4. He uses fewer words with less variety at kindergarten level than do children of higher socio-economic classes.
5. He uses a significantly smaller proportion of mature sentence structures, such as compound, complex, and more elaborate constructions.
6. Culturally disadvantaged children learn less from what they hear than do middle class children.

Among many other needs of the culturally deprived, those in the area of language are most prominent.[10] Their world is, for the most part, a nonverbal one; the limited language that they use is nonstandard. Besides being deprived of examples of standard English speaking models, the home of the culturally deprived is lacking in other materials that encourage language arts experiences such as books, magazines, and newspapers. Because of lack of experiences in being exposed to vacation trips, to museums, to symphonies, to art galleries and the like, it is virtually impossible to make meaningful associations about the things in reading and discussion.[7]

Providing experience in learning activities in the language arts programs is often the key to success in such a program. The culturally deprived child, as a general rule, has had no experience in what is needed in the middle-class oriented classroom. In order to take care of this gap, compensatory activities must be provided for him. Compensatory programs consist of varied activities. Bloom[4] suggests that a child's horizon can be widened by (1) the use of manipulative devices such as modeling clay, soft plastic, building materials, and other materials available for early childhood education; (2) the interchange of ideas in the "sharing time;" and (3) field trips to various places in the neighborhood such as the library, fire station, zoo, parks, and supermarket. Preliminary discussion will stir the child's curiosity and focus their attention on things to observe. A lively review or follow up reinforces concepts gleaned and provides opportunities for expression, orally and written. Other compensatory programs used by teachers include remedial teaching, free reading concerning special interests, vocabulary building, tutoring of younger students by older ones, special projects for the disadvantaged such as Project Head Start, and opportunities made for the student to display and build on talents he has.[12]

A close look at two compensatory programs, Project Head Start and Higher Horizons Project, reveals some important considerations worthy of inclusion in activities that increase the experiential background of students. In

Project Head Start the population consists of prekindergarten children who come from environments which are socioeconomically underprivileged. Activities include directed play, art experiences, visits to community facilities, story telling, share and tell periods, use of manipulative aids, and authentic experiences in art and music. Physical and psychological services are also included. Higher Horizons Project was concerned with junior high students in New York City. The thesis on which this project operated was that it is essential that culturally deprived youth have an enriched curriculum were frequent trips to community agencies and events such as musical performances, industrial plants, libraries and even major-league baseball games; parents involved extensively in project; each teacher was a teacher of reading; increased expenditure of each pupil (40%); small class size maintained; and remedial classes offer. Noteworthy results of the project were a gain in IQ (boys gained on an average 17 points and girls 11 points) and increased enrollment in academic courses.[3]

Although the disadvantaged child's listening vocabulary is larger than his speaking vocabulary when he enters school, what he has listened to has been without guidance and of a substandard language. Being thrown into a classroom which is built around middle-class standards and taught by a middle-class teacher is a frustrating experience and often a misunderstood one. The creative teacher must set the stage for aiding the student in improving his listening skills.

What to listen to and how to listen are the two chief listening skills to be taught. Because children are expected to listen more than half the school day,[20] the art of listening is of utmost importance.

James A. Smith[13] has set forth some general conditions that should be considered in the teaching of listening. They are:

1. Be sure the physical conditions allow for personal comfort of each child.
2. Be enthusiastic in your speech, speaking in an animated and interesting manner.
3. Help the children to understand what they hear. Check on comprehension of main idea, details, sequence, etc.
4. Praise the children often for good listening. Thus providing motivation for enhancing learning.
5. Be a good listener yourself and respond to the child's comments.
6. Avoid needless repetition, especially in giving directions.
7. Allow the children to talk.
8. Do not place too much emphasis on regurgitative material. More emphasis should be placed on encouraging them to think about what they hear.
9. Eliminate bad listening habits. Bring poor listening habits to the attention of the children and let them express their ideas of eliminating these habits.

Four classifications of listening are found in any classroom. They are marginal, appreciative, attentive, and analytical listenings. Marginal listening prevails when youngsters are working in small groups, but yet are alert to the teacher's call. Appreciative listening requires the mind to build mental pictures when the teacher is telling a story or plays a recording. Attentive listening is required when the child receives instruction and directions. Analytical listening is required when a critical analysis is made of political campaign speeches. Youngsters in the classroom need activities to increase skill in all four types of listening.[16]

The teacher may determine pupil involvement in listening by observing the degree of listening a student appears to be functioning. This list[9] progresses from less mature to more mature levels. It includes:

1. Occasional conscious listening--only when the child feels an immediate concern in talking about himself.
2. Frequent distractions--as he listens intentionally but somewhat superficially.
3. Half-listening--waiting for an opportunity to express what is on his mind.
4. Apparent absorption--actually passive reception.
5. Off-and-on listening--close attention alternated with preoccupation of ideas the speaker's words bring to mind.

6. Associative listening--personal experiences are constantly recalled. The listener does not actually react to the speaker but makes a comment or asks a question.

7. Close and emphatic listening--following of speaker's train of thought.

8. Actively meeting the speakers mind.

Tiedt and Tiedt[18] specify that three major categories of specific skills are important to the total listening experience. They include reception, comprehension, and assimilation. An explanation of these categories are:

RECEPTION:

Hear sounds made externally
Distinguish variety in sounds (auditory discrimination)
Decide to listen or not to listen

COMPREHENSION:

Follow words used
Understand idea expressed
Recognize purpose for listening
Note details
Receive new ideas and information

ASSIMILATION:

React to ideas expressed
Disagree
Ask questions
Make additions
Evaluate

Reinforce learning through use
Follow directions
Repeat information to another
Develop given information
Adapt ideas presented

Specific techniques of classroom instruction[18] which will tend to increase listening efficiency are:

1. Auditory discrimination between sounds

   Which of these words does not begin like BIRD?

   balloon brother castle

2. Appreciation or oral interpretation of others

   Play recordings, for example, Alice in Wonderland (Caedmon, TC 1097) for enjoyment.

3. Location of central theme or idea

   Read of play recorded passages to provide practice. The student may be asked to state the main idea or several possible themes may be suggested from which a selection is made.

4. Discovery of new word meaning from context

   Talk about words after reading aloud, for example, "Armies in the Fire" by Robert Louis Stevenson.

5. Awareness of the power of words

   Tape passages which propagandize; have students identify examples of slanting, loaded words, glitterning generalities, etc.

6. Discovery of specific details

   In what state did Philip live?

   Where was Linda going?

   How did Mr. Pepper obtain a penguin?

7. Recognition of imagery in writing

   Discuss types of figurative language--simile, metaphor, etc. Try to remember several images of figures of speech while listening to "The Daffodils" by William Wordsworth.

8. Comparison of two or more examples

   Have all students write descriptions of a single item or event.

   These passages can be recorded or several may be read by one person (it is best for this purpose if the writer does not read his own passage).

   Discuss the variety of treatment.

9. Recognition of fact and opinion

   After student talks on assigned topics, discuss the presence of both fact and opinion in the speech. Was fact substantiated? Was opinion qualified?

10. Learning needed information

    Provide many opportunities for students to take notes on taped or read passages which explain how to do something. Ability to follow directions may fall in this category.

11. Selection of pertinent data

    Provide experience with passages which include directions for doing something as well as a number of bits of extraneous information. Students record the information necessary to perform a specific operation.

12. Repetition of what has been heard

    Read short stories such as The Mean Mouse and Other Mean Stories by Janice Udry (Harper, 1962). After each story ask someone to see if they can retell the story as the class listens to determine which details are omitted.

Communicative skills of the culturally disadvantaged child are seriously lacking. "It is estimated that at the sixth grade level he knows about half as many words (speaking vocabulary) as his middle class counterpart. The words he uses are often not those approved by the prevailing culture."[7]

The teacher has an obligation to learn the language that the child brings to school in order that she may communicate with him in a sensible manner. The first aim in oral expression is to get the child to express himself, the teacher withholding corrections and comments concerning standard language until a later time. The antagonisties aims in speaking and writing, as Strickland[16] referred to them consist of (1) motivating students to release free and genuine expression and (2) cultivating the skills that are necessary to speak and write with correctness and ease.

The beginning stages of oral language development for the culturally deprived should include a variety of activities which are mainly concerned with a flourishing of expression, rather than a direct teaching of standard English. Some language experiences and activities that stimulate this oral expression are:

a. Identification of objects

Have an object such as a jar of paste to pass around the class. Encourage the children to describe the

appearance, size, feel, and use of the article.

b. Storytelling

Pupils retell a story which the teacher has read or told them. (Flannel board objects or puppets representing characters are helpful as the timid child is more at ease when manipulating something.)

Pupils complete a story started by the teacher or a story started on film.

Children make up their own stories.

c. Oral reporting

Sharing time gives each child an opportunity to share ideas, observations, and thoughts about an object, trip, T.V. program or activity with the class. These may be taped and serve as a basis for remedial work.

d. Discussions

Class experiences or plans may be subjects for discussion to help clarify concepts and build vocabularies.

Puppets may be used as situations arising in the lunchroom or on the playground are discussed.

e. Choral speaking

Unison reading of poetry or other literature lending itself to group interpretation should at first be simple and informal. Later these may be part arrangements of the literature.

f. Creative dramatics

Pupils may enact familiar stories or experiences or explore new ones. Puppets used in informal dramatizations to represent characters may enable the timid child to talk freely before an audience.

g. Role playing

A "Problem Box" in which unsigned descriptions of problems which disturb pupils may be placed in the classroom. The teacher could select the most suitable problem for acting out. Role playing may help interpret the situations and express attitudes freely.[2]

Every content area can contribute to the oral language development of the culturally deprived. Research has indicated that teachers talk too much requiring the student to listen 50 to 75 percent of the school day.

Betty L. Broman[5] suggests that there is "too much slushing--let children talk." She further suggests that the following ideas can integrate speaking skills in the teaching of content areas.

Social studies language activities: Have children (1) tape their social studies reports; (2) give oral directions for driving to the nearest city.

Mathematics language activities: Have children (1) create oral mathematical puzzles; (2) work in groups of four, each taking turns asking mathematical questions.

Science language activities: Have children (1) give

oral descriptions of the natural phenomena in the school yard; (2) present monthly, weekly and daily weather reports.

Art language activities: Have children (1) explain how they formed a papermache animal; (2) give directions for an art activity.

Music language activities: Have children (1) present oral reports on composers; (2) discuss the language of a variety of music, such as folk ballads, classical music, jazz and popular songs.

Physical education language activities: Have children (1) give directions for a new game; (2) direct physical exercises.

Health language activities: Have children (1) prepare and present a panel discussion on the care of the body; (2) tape short discussions on daily diet needs, mental health, and hygiene.

Language arts language activities: Have children (1) listen to oral reports in instructional areas other than language arts; (2) write a book report to be read orally; (3) look up words they mispronounce and learn to spell them correctly; (4) read aloud a poem; (5) compose an original story and read it to the class; (6) analyze the speech of others.

Written composition for the culturally deprived is not an easy task. It is generally agreed that even for the most able students the writing vocabulary remains at the bottom of the list in comparison to the speaking, reading, and

listening vocabularies that they achieve.

Here again, as in speaking, the tacher is faced with the dilemma of fostering a free flowing of ideas and expressions and, at the same time, assume responsibility for correctness in writing. Emphasis should be placed first on free expression. Tiedt and Tiedt stress that "early experiences in composition will not emphasize grammar or spelling, but will focus on the thrill of rewarding an idea so that others can share it."[18]

A sequence of steps are involved in a program of written language. These steps are described by Strickland.[15] They include:

1. Dictation

   The teacher acts as a scribe and writes down the spontaneous expression of ideas by the students. She directs the development of sentence since by asking such questions as, "What shall we say first? What shall we say next?"

2. Dictation with copying

   Children at this stage copy their dictated material. Individual additions are made such as signing their name, writing the greeting, or adding a sentence or two.

3. Writing with all the help he needs

   The pupil does his own writing with the teacher being available to help him with spelling, letter form, spacing and other such matters. The content

and expression are the child's own.

4. Writing with increasing independence
   The student writes at this level with occasional help. He may employ self-help materials such as the dictionary or a handbook of writing style. The first draft is checked by the teacher for errors. Then the final draft is made.

Clear distinction should be made between practical writing and personal writing. Practical writing is written for other people to read and includes such things as orders, letters, reports, and invitations. Creative writing, written for the writer alone, includes plays, stories, and poems. Correctness in penmanship, spelling, and punctuation are important and necessary in practical writing. In personal writing, expression of one's ideas takes precedence over correctness in writing. Although these two develop separately in the beginning, it is the aim for there to be a carry over of what the child learns in practical writing to personal writing.[16]

The Illinois Curriculum[17] for English Language Communication suggests that the teacher can foster creative writing by:

1. Providing an informal atmosphere in which children are encouraged to express their ideas, their feelings, and their dreams through the written word.
2. Providing children with time in which to write.

3. Being present, offering help, yet not intruding if help is neither sought nor needed.
4. Recognizing and accepting the contribution of each child as worthy; evaluating it on its own merits; ever encouraging and guiding, but never pressuring.
5. Listening to and learning from children in the group; being sensitive to their ideas and alert to situations which tend to promote creative writing.
6. Being enthusiastic about colorful, apt language (descriptive words, appropriate phrases).

Some suggestions that Tiedt and Tiedt[18] made concerning motivation for creative writing are:

Writing grows from talking. After a discussion about a picture that the group is viewing, everyone will have many ideas that can be recorded. Let each write a word, a phrase, or a sentence or two which can be mounted on strips beside the picture. Each child can "read" his own contribution.

Children enjoy rhymes. Again, begin orally with rhyming experiences as you give a word and the child says one that sounds alike. Then you can give a word (choose one which has many rhymes) and print it on the board. Ask who could print a rhyming word--a real challenge! Ignore misspellings at this stage.

After children are familiar with the making of rhymes, you can supply a short line, "Today the sun is hot," while they venture to supply a rhyming line, "Hunt for a shady spot." The poems produced should be printed on cards (by the teacher

if necessary) for display and later taken home to share with parents.

Children can write their own experience stories. Instead of dictating experiences to the teacher these children will be able to write sentences to contribute to a group composition and gradually will write a story of several sentences independently. A group BOOK OF STORIES can be compiled.

Imaginative literature inspires writing. Children often like to write their responses to a story they have enjoyed hearing or seeing on film. Again, these commentaries will grow from one sentence to a paragraph or more as abilities develop.

Children can write free verse and cinquains. As children respond more freely to new experiences, they can be guided toward the writing of simple poetry. Group compositions are effective first steps toward individual writings. The month or season provides a topic familiar to all, for example, WINTER. The group talks about winter, the things they do, how it differs from other seasons; pictures may be shown. Then ideas are recorded by the teacher who prints them in poetry form, thus:

WINTER...

Snow falls on the street.

Children throw snowballs.

There is ice on the puddles.

The Cinquain (Sánken), a five-line, unrhymed poem, is a poetry form which primary children find easy to follow as the emphasis

is on words or syllables: Here is an example written on the same topic:

WINTER--	(One word; the subject)
Snow falling;	(Two words about subject)
Slipping, sliding, tumbling.	(Three words describing action)
Snowball fights and sleds--	(Four words; a feeling)
DECEMBER	(One word refers to subject)

The teacher sets the stage for creative writing. She must plan for activities that motivate students creative ability in which writing can develop and flourish. Further suggestions for activities to stimulate writing activities are made by Donald R. Ferris.[8] They are:

1. The teacher reads the beginning of a story and the children write the ending to the story.
2. Show a film from a series called "Finish the Story Series." These films are available from: Eastin Pictures Company, 707 Putnam Building, Davenport, Iowa.
3. Ask the children to write about trips and reactions to trips they have taken. (These trips may be planned field trips by the teacher.) The teacher should ask some motivating questions before the children begin.
4. Show the children a picture, perferably in color, and ask them to close their eyes, imagine they are in the picture, and write the things which they smell, see, and feel while they are in the pictures.

5. If the teacher is alert, she can overhear children talking about the things in which they are interested. Then, during the creative writing period, the teacher may suggest topics of interest upon which certain children may write.
6. Suggest that the children write about the things which are on their minds before they go to sleep.
7. As a first experience in story writing, the teacher writes the beginning sentence of a story on the chalkboard. The class chooses among the sentences suggested by class members and a story is completed.
8. Read the children a setting to a certain story. Ask them to write a story that might have taken place in that setting.
9. The teacher writes five or six words on the chalkboard. These words would be used to build the plot of the story. For example, log cabin, girl, old man, dog, baby. These words are to be used as the framework for the story with them building the plot.
10. The experiences from which children write creatively come through their senses--sight, touch, taste, hearing. To develop a child's sensitivity to sensory experiences the following techniques can be used:
    a. Have the children close their eyes. The teacher passes some objects around the room. The children are asked to write <u>how</u> it feels rather than <u>what</u> it feels like.

b. Have the children sit with their eyes closed for one minute with the instructions that after that period of time they will write everything they felt, heard, and smelled.

Mildred B. Smith[14] has adroitly described a model language arts program. The suggestions that she set forth in this program as it is directly related to reading are parituclarly noteworthy. She suggests that the reading readiness program for disadvantaged children be prolonged and enriched. Field trips and varied instructional aids should be used to stimulate children's conversation, build a speaking vocabulary, and clarify concepts.

In the initial reading program Smith further recommends using pupil-dictated experience stories, in lieu of a basal reader approach. These reasons were given for eliminating the reading program:

1. The content of such books lacks interest because it depicts experiences unfamiliar to these children: books are middle-class oriented.
2. The illustrations show pictures of people unlike themselves.
3. These children, having previously experienced failure, abhor thick hard-covered books which require a semester or a year to complete.

Other suggestions in reading given by Smith[14] in her Later Model for language arts for disadvantaged include worthwhile ideas such as:

1. An individualized reading program including exciting stories and self-help oriented materials.
2. An extensive library program in which youngsters visit library twice weekly.
3. Use of library aides and volunteer mother in the making of reading booklets made from outdated reading books.
4. Book fairs for children and adults. Books sold at reasonable cost.
5. Special help with vocabulary development. Difficult word was written on one side. Definition, uses of words, and word in sentence was written on other side. This procedure was used:
   a. Look at only one word at a time; think about how it begins and ends.
   b. Say it softly; think about how it sounds.
   c. Give the meaning(s) in your own words.
   d. Use the word in a sentence that makes good sense.
   e. Check your card to see that you have given the correct meaning and used it in a sentence.
6. "The Word for the Day" activity placed a new word each day in a pocket chart. Dictionary skills were introduced and used in relationship to this activity.
7. Children learned to type in after-school typing classes. Typewriters were used for after-school enrichment programs.

Making reading personal, basing instruction upon needs and interest, is best done, according to most authorities, when an individualized or language experience approach is used. Dr. R. Van Allen[1] best describes the language-experience approach as:

What I can think about, I can talk about.

What I can say, I can write.

What I can write, I can read.

I can read what I write and what

other people can write for me to read.

In the beginning stages of this approach, the child dictates to the teacher, usually, just a few sentences at the start. These sentences are based on his personal experiences including those experiences that the school has provided for him. As the child masters writing and with the help of the teacher, he begins to write his own stories. Resource materials include reading selections from simple readers, content area books, science books, and so forth. Both first-hand and vicarious experiences are used for ideas, enrichment, spelling and other purposes. Teacher direction is most important.

Jeanette Veatch[19] has been termed the individualized reading addict. All proponents of individualized reading claim that they want to develop love and appreciation for reading, teach the basic comprehension and word recognition skills, and motivate students to become large consumers of printed material. The three basic principles involved are

seeking, self-selection, and pacing.[15] In seeking, the child becomes actively involved in his learnings by being stimulated to discover reading activities that he can benefit from. His reading books are selected by him, following his interests, and, of course, teacher guided. He reads at his own pace and keeps a record of the books that he has read. Individualized reading has special appeal to the culturally deprived because it does the following for the student:

1. Uses a large supply and a variety of trade books.
2. Provides excellent motivation and maintains high interest level.
3. Promotes close personal relationships between pupil and teacher because of the individual conferences.
4. Provides motive and drive for the child because he reads at his own pace.
5. Relieves pressures and tensions to meet grade standard, thus providing for a desirable psychological effect.

In an individualized program the teacher must have:

1. A wide knowledge of children's literature.
2. A thorough knowledge of the sequential development of word recognition and comprehension skills.
3. An up-to-date record on each child.
4. The ability to assign grade levels to trade books.

Other approaches in the reading that may be used are the linguistic and basal reading programs.

In a linguistic approach structure of language, and regular and irregular patterns of words are stressed. The linguistical influence in reading further emphasize:

1. Mastery of the basic sentence patterns.

Noun-verb	John signs.
Noun-verb-noun	The man stopped the car.
Noun-linking verb-adjective	The flower is pretty.
Noun-linking verb-noun	Mary is the leader.

2. Phonemec as a representation of a speech sound (alphabet used to represent these speech sounds).
3. Intonation as a clue in oral reading.
   Pitch - highness or lowness of the voice
   Stress - accent on words
   Juncture - pause or stop in reading and speaking.
4. Morphemes as the larger structural elements in words such as prefixes, suffixes, etc.
5. Structure words as clues to meaning.
   Noun markers - a, the, some, any, etc.
   Verb markers - am, are, is, was, etc.
   Phrase markers - up, down, in, out, etc.
   Clause markers - if, because, that, etc.
   Question markers - who, what, where.
6. Sentences in reading selections be representative of the sentences children hear and speak.
7. Speaking, listening, reading and writing be interwoven in instruction.

If a basal reading approach is used in teaching the disadvantaged basal readers should be appropriate such as the Skyline Readers or the Bank Street Readers. The main advantages for using basal readers are:

1. The presentation of word recognition skills in a sequential and balanced order
2. Graded books
3. Accompanying manuals, offering excellent guidelines for instruction
4. Accompanying workbooks that reinforce the skills.

In basal reading teaching, as well as in other approaches, it is of utmost importance that the instructional level be established in order to insure the child's having the book that "fits him." The instructional level is best established by the giving of an informal reading inventory, the criteria being 95% word recognition and 75% comprehension.

Readiness factors that are stressed in both the language-experience, the basal reader approach, and individualized reading approaches are the same stages that are set forth in any pre-reading readiness approach. James A. Smith[13] summarizes these well. He says that children must develop:

1. A desire to read.
2. The ability to listen and a large oral vocabulary.
3. Audio acuity
4. The left-to-right concept
5. A keen sense of visual discrimination
6. A comprehension ability

7. Skill in concept formation
8. A knowledge of the alphabet

Likewise, in the beginning formal reading program Smith has set forth these skills that must be developed. They are:

1. Building a sight vocabulary
2. Developing verbal context clues
3. Developing skills in word-form recognition
4. Developing phonetic analysis skills
5. Developing structural analysis skills

When the NCTE Task Force visited the preschools that taught the disadvantaged, they observed the following activities in relation to reading:

1. A library corner was in each classroom. Children were permitted to browse through books.
2. Experience charts were evident as a form of story composition. Youngsters dictated the stories based on field trips and class projects to the teachers.
3. Many games were used to stimulate vocabulary growth. A conceptual vocabulary was stressed such as big, little, long, or short.
4. Instruction was presented in small groups.
5. Vocabulary was increased by having children to substitute words in a given frame.
   "This _____ is _____" would educe the following statements:
   The box is little. The circle is red.[6]

NCTE Task Force members that visited schools with disadvantaged population concluded that there was not enough school programs that differed radically from the ones for the advantaged. In the light of this observation, they made the following recommendations for the elementary school programs:

1. Elementary school programs should reflect the particular educational needs of the disadvantaged student.
2. First grade disadvantaged children not ready to enter a formal reading program should be enrolled in an extensive, language-oriented program.
3. Disadvantaged elementary children with serious deficiencies in reading should be placed in a special reading-and-language-centered curriculum taught by teachers specially prepared to teach reading in relation to language development.
4. Teachers and administrators should consider the questionable effects of the traditional graded organization.
5. Elementary school involve the parents of disadvantaged children in assisting the school with its academic program.
6. Every possible effort be made to provide good classroom and school libraries for elementary schools in disadvantaged areas.

7. All elementary schools, but particularly those teaching disadvantaged children, re-evaluate their programs in oral language development.[6]

SUMMARY: In viewing the research in the teaching of language art skills to the culturally deprived, certain generalizations emerge. From these generalizations, basic general objectives can be stated. They are listed as:

1. Development of a positive attitude on the part of the learner and parent toward quality education of the disadvantaged.
2. Teacher's acceptance of the disadvantaged child's language development that he brings to school.
3. Development of an outstanding language arts program based on the culturally deprived child's need, the springboard being "start where the child is."
4. Use of a multi-sensory approach in the language arts program, including varied techniques and methods and choosing the particular method of learning that appeals to the individual student.
5. Maintaining a healthy balance between the basic learnings involved in the cognitive skills, psychomotor skills, and affective processes.
6. Direct planning for an integration of the language arts skills in the total program i.e., all content areas, as well the language arts block.
7. Extension of the readiness concept at all grade

levels, recognizing that skills involved in language arts are developmental in nature.

Specific objects in each of the language arts areas can be summarized as follows:

LISTENING

I To perceive words
   a. Hearing phonemes and morphemes
   b. Understanding meaning of words
   c. Developing meaning of words as set forth in phrases and sentences

II To comprehend oral language
   a. Following directions
   b. Learning sequential order
   c. Distinguishing main ideas and details
   d. Distinguishing pertinent information from extraneous information
   e. Reacting and integrating previous experiences to new information

III To evaluate information presented
   a. Distinguishing fact from opinion
   b. Recognizing propaganda devices
   c. Making inferences and generalizations
   d. Judging the competence of the speaker

SPEAKING

I To acquire fluency in oral expression
   a. Providing experiential background (something to talk about)

b. Developing adequate vocabulary

c. Developing spontaneity of expression

d. Gradual development of standard English

II To provide opportunities for oral expression

a. Storytelling

b. Discussions

c. Reporting

d. Sharing experiences

e. Giving directions

III To develop skills needed in oral speaking

a. Organization of ideas

b. Speaking clearly

c. Selection of appropriate topic

d. Appropriate language usage

e. Vocabulary development

WRITTEN COMPOSITION

I To develop the ability to express ideas

a. Relating written expression to experience

b. Acquiring the necessary vocabulary to express oneself

c. Gradual learning of the mechanics of acceptable writing

II To provide opportunities for written expression

a. Creative writing (stimulated by experiences)

b. Letters

c. Reporting

d. Announcements and directions

e. News articles

III To develop the skills in written expression

a. Writing of sentences, phrases, and paragraphs

b. Skills of punctuation

c. Extension of basic sentence patterns

d. Acquiring research techniques

e. Vocabulary study

f. Developing concepts of imagery

READING

I To develop the basic reading skills in word recognition

a. Sight vocabulary

b. Picture and context clues

c. Structural analysis

d. Phonetic analysis

e. Dictionary skills

II To develop the basic reading skills in comprehension

a. Vocabulary development

b. Interpreting punctuation

c. Understanding figures of speech

d. Understanding technical vocabularies in content areas

e. Interpreting graphs, illustrative materials, etc.

f. Developing critical reading

g. Ability to distinguish main ideas from details

III To develop a love for reading (making readers of students)

a. Providing instructional activity in which child can experience success (reading on instructional level)

b. Determining independent reading level and securing books for independent reading

c. Capitalizing on interests and needs of student in choice of reading materials

In consideration of materials that might help meet the above objectives one may find many listings. Some that appear to be particularly appropriate and up-to-date are:

"Curriculum Innovations for Disadvantaged" Teachers College Journal, No. 37, Oct. 1965 pp 37-39.

Guidelines to Teaching Remedial Reading to the Disadvantaged, pp 111-120, Lillie Pope, Book-Lab, Inc. 1449 - 37th St., Brooklyn, N. Y. 11218.

Handbook for Teachers of Disabled Readers, pp 49-80. Allen Erickson, Sernall, Inc., Iowa City, Iowa 52240.

Materials for Remedial Reading and Their Use, (220 pages of materials along with discussion of the advantages and disadvantages.

The Black Experience and the School Curriculum: Teaching Materials for Grades K-12: An Annotated Bibliography, Katherine Boxter, Wellsprings Ecumenical Center, 6380 Germantown Avenue, Philadelphia, Pennsylvania 19144.

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